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Imp. 4to. MS. ON VELLUM, *written in double columns, the words of the Gospel in Rustic capitals, and the words of the commentary in Caroline minuscules (some headings in uncial capitals)*, 31 *lines to the column; the first three leaves supplied in a bold German hand of the fifteenth century; in the original wooden boards, re-covered in the fifteenth century with red velvet;*

the upper cover overlaid with a frame of enamelled metal in eight plaques of blue, green, gold and white; with corner-pieces of filigreed metal in which are set oval crystals; and four minor settings of coloured stones in filigree; in the centre a sunk decoration of five figures (the Paschal lamb, flanked by the symbols of the Evangelists) painted in gold and colours on a blue ground on medallions encircled in gold *About* A.D. 950 360 0 0

From Lord Ashburnham's collection.

The enamelled border is probably a little later than the original MS. and was done perhaps in the eleventh century; but the book and binding are in precisely the same condition as they were in, four hundred and forty years ago, when the monastic scribe supplied the first three leaves, and added a preliminary table of a harmony of the Gospels. His writing looks like that of the region of Cologne, and the ancient work is undoubtedly Rhenish. We have therefore in this volume a precious art-monument of some old church or monastery on the Rhine, between Cologne and Mentz, which has been carefully treasured for nearly a thousand years.

In the writing, the *a* is usually of the Carslene style, but following

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a *t* it appears open like *u*. The combination of *et* is frequent. The diphthong *æ* is constantly used. The *d* and *l* and *b* have nearly always long clubbed heads. There is no division between the words except at the ends of sentences. The stops used are the period, the colon, the semicolon, and the semi-colon reversed. The combination *ct* is sometimes in the usual well-known form in which the head of the *c* ends the first curve; but it often appears like *st* with a long *s*.

The first words of the Gospel text in the original scribe's hand, are "virum Mariae de qua natus est ihs qui vocatur xps" (Matthew I). A leaf in the fifth chapter is missing which contained the three lines deficient between "præbe illi et alteram" and "qui petit a te." In the sixth chapter there is a gap between "nolite ergo assimilari eis" and "nonne anima plus est quam aesca." In the ninth chapter there is a loss of three lines or so between "pone manum super eam et vivet" and "dicebat enim intra se." These things were not noticed by the fifteenth-century repairer; but the book is apparently otherwise perfect down to the miracle of the Loaves and Fishes in Cap. XV.

N.B. For a facsimile of the enamelled Binding see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

2 BIBLIA LATINA. Libri Regum, Paralipomenôn, Esdræ [et Nehemiæ] cum præfationibus Hieronymi. *Pag.* 1: INCIPIT PREFATIO SCI IERONIMI PRBRI IN LIBRUM REGVM . VIGINTI DUAS LITERAS ESSE APVD HEBREOS SYRORVM quoq ; et lingua chaldeorū testatur . . *Pa.* 5 : . . FUIT VIR UNUS DE RAMATA SOPHIM DE monte ephraim . . *Pa.* 51 : FACTUM EST AVTĒ POST QUAM MORTUVS EST SAVL . . *Pa.* 87 : INCIPIT LIBER TERCIUS ET REX DAUID SENVERAT . . *Pa.* 124 : . . EXPLIC . LIB. III . INC . LIB. IIII PREVARICAT⁹ EST AUTĒ MOAB . . *Pa.* 157 : INCIPIT PREFATIO IERONIMI PRBRI IN LIBRŪ PARALIPPOMENON SI SEPTUAGINTA INTERPRETŪ . . *Pa.* 161 : ADAM SETH ENOS CAINAN MALELEEL IARED ENOCH matusale . lamech . noe . sem . cham . & iafeth . . *Pa.* 194 : . . EXPLICIT LIBER PRIMUS DABREAMIN QD DR GRECE PARALIPPOMENON ID EST UERBA DIERUM . INCIPIT LIBER EIUS SECUNDUS . . *Pa.* 239 : INCIPIT PREFATIO SCI IERONIMI IN LIBRUM EZDRE . . *Pa.* 240 : . . INCIPIT LIBER ESDRE . . *Pa.* 251 : . . UERBA NEEMIE FILII ELCHIE . . *Pa.* 259 : . . Huc usqꝫ refertur quod in cōmentario scriptum fuerit . Exin neemie historie texit̃. NONNULLI AUTĒ de principib . . *Pa.* 268 : . . EXPLICIT LIBER ESDRE PRIMUS ET EGIT IOSIAS PASCHA . . *Pa.* 286 : . . EXPLICIT LIBER ESDRE SECUNDUS (*i.e. the third book*)

Large folio, MS. ON VELLUM, 268 *leaves written in double columns in a German Caroline hand*, 35 *lines to the column;*

with 8 *very large initials* ILLUMINATED IN GOLDEN INTERLACEMENTS GENERALLY UPON GREEN GROUNDS AND DECORATED WITH PAINTED FIGURES, *in some cases several figures in a single picture; and* 6 *initials of plain interlaced style;*

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in a fifteenth-century pigskin binding over thick wooden boards, the endleaves being portion of a tenth-century Lectionarium *About* 1070-80 210 0 0

This grand volume, part of a splendid "Bibliotheca," is in two hands. The first is a fine upright script; the second is sloping forwards and less elegant but striking by its wonderful regularity and uniformity. The second is suggestive of a Suabian origin, but the former seems to be of more northerly Rhenish character.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

3 BIBLIA LATINA (SINE PSALTERIO). *Page* 1: Epla hieroni ad paulinū de oib⁹ diuine hystore libris. Primus Prologus. *Page* 915: . . Explicit lib⁹ apocalipsis. *Pp.* 917-1006 *contain the Interpretationes Hebraicorum Nominum.*

Large folio, A MAGNIFICENT ILLUMINATED MS. ON VERY FINE WHITE VELLUM, 503 *leaves, written in bold round Gothic characters of perfect uniformity, in double columns, with a large number of painted and decorated capitals;*

SEVENTY-FIVE BEAUTIFUL MINIATURES, *all extended into decorative border-stems of various sizes; the very large one at the beginning of Genesis being in the shape of a fantastic I, about fifteen inches in length and an inch and a half in breadth, which encloses eight pictures of the Divinity and of Mary in the central row of lozanges, and fourteen medallions of saints in the interstices. On the horizontal extension of this letter below are two kneeling monks, and on pinnacled ornaments behind them a parrot and a cock.*

Blue morocco extra, from the libraries of Count Boutourlin and of Lord Ashburnham 1320 330 0 0

This superbly written and illuminated Bible, which is in wonderfully fresh preservation, was, as the colophon informs us, finished by Bartholommeo of Bergamo (magr. bartholomeus de pgo) in the year 1320, in the month of May. Some notes at the beginning show that it was presented (about 1367) to the Monks of Mount Olivet in Perugia by Cardinal Niccolo Capocci (Nicola de Capotiis). He died in 1368 after having built a church and monastery for that order in Perugia. These notes which originally formed part of the vellum flyleaf are now pasted inside the modern binding. One of them indicates the place of the Bible as *on the second bench of the library on the east side.*

Some of the border-extensions are decorated with grotesque figures.—The Psalter was deliberately omitted by the scribe.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

4 BIBLIA LATINA (CUM PSALTERIO). *Page* 1: GENESIS. Incipit epla sci ieronimi pbri ad paulinum . . *Pa.* 7: IN PRINCIPIO creauit deus celum et tram . . *Pa.* 924: . . Explicit apochalipsis . Incipiūt intpretatōnes hebraicoꝝ nominum *Pa.* 998: Expliciunt interpretationes . .

Folio, A NOBLE ILLUMINATED MS. ON GLOSSY

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WHITE VELLUM, 499 *leaves in bold Gothic characters by an Italian hand, with an immense number of decorative painted capitals.*

SEVENTY-EIGHT MINIATURES, *with an equal number of decorative part-borders; the first half of the book illustrated in French style, the second half in Italian style; in old red morocco extra, from the library of the Elector of Bavaria (about* 1770) *whose arms are gilt on the sides*

Lombardy? about 1320 350 0 0

This grand and remarkable MS. is very curious from the combination of two styles in its decoration. It belonged to the late Mr. Stuart of Aldenham Abbey, and fetched £490 at his sale at Christie's in March, 1895.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 2, price 25s.

5 LIVRE D'HEURES DE JACQUES DE VILLIERS DE LILLE-ADAM.

Small 4to. ILLUMINATED MS. ON VELLUM, 120 *leaves written in batarde Gothic,* 18 *lines to the page; with* 24 *small* MINIATURES *in the Calendar and* 39 *large* MINIATURES *in the text, floral borders to every page, those which accompany the larger Miniatures enclosing figures of beasts and grotesques, with the escutcheons, sometimes conjunct and sometimes separate, of Villiers de Lille-Adam and of Neele (his wife was Jeanne de Neele); in the original red velvet binding with gilt clasps* 1461-1471 275 0 0

A fine example of a French Livre d'Heures (à l'usage de Paris, apparently) written, decorated, and illuminated for a great French lord in the time of Louis XI. The book is illustrated with unusual splendour and richness and contains several pictures of unusual occurrence. The illumination is abundant in quantity and includes a vast number of decorative initials. As Jeanne de Neele died in 1462 it may be considered likely that the work was done before that, but it has the appearance of being a few years later although it must evidently have preceded the year (1471) in which Jacques de Villiers himself died. A striking picture of St. Adrian amongst the commemoration-services at the end may justify us in conjecturing that the book was prepared as a present for Adrien de Villiers-de-Lille-Adam, son of Jacques and Jeanne.

The pictures are: one on each of the 24 pp. of the Calendar, representing the customs of the month and its zodiacal symbol. Then of the 38 large ones in the text, we have: 1, St. John writing in Patmos; 2, 3, 4, pictures of Luke, Matthew, and Mark; 5, The Annunciation; 6, The Nativity; 7, The Warning to the Shepherds; 8, The Adoration of the Magi; 9, The Presentation in the Temple; 10, The Flight to Egypt; 11, Coronation of the Virgin; 12, The Crucifixion; 13, Descent of the Holy Ghost; 14, King David worshipping; 15, Christ sustained by angels; 16, Angels making music for the Virgin and Child; 17, Michael beating down the Dragon; 18, John the Baptist; 19, Peter and Paul; 20, St. James; 21, Martyrdom of St. Sebastian; 22, St. Adrian as a warrior in full armour bearing on his left arm the anvil and hammer of his martyrdom; 23, St. Christopher; 24, Cosmos and Damian; 25, St. Laurence; 26, St. George and the Dragon; 27, St. Blaise; 28, St. Nicholas; 29, St. Martin; 30, St. Antony;

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31, St. Lupus; 32, St. Hubert on horseback, with hounds, hunting the deer; 33, St. Anne and the Virgin; 34, Magdalen washing the Saviour's feet; 35, St. Barbara; 36, St. Katherine; 37, St. Apollonia; 38, St. Margaret; 39, Mary in Heaven.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

6 LIVRE D'HEURES (D'ARRAS?) Small 4to. SUPERBLY ILLUMIMATED MS. ON VELLUM, 166 *leaves in Gothic letter*, 16 *lines to the page, every page enclosed by a border on one side of floral and branchy character with gold ivy leaves and fruits and flowers;* 19 *large and* EXQUISITELY PAINTED MINIATURES, *within full borders of leaves, fruits, and flowers and a magnificent inner border of gold on which, within arabesque compartments, decorative floral patterns of various colours are painted with masterly effect; in marvellously fine and fresh condition with full margins; in old red morocco gilt, bound about* 1760 *in Padeloup style, probably by a Spanish binder and lettered* "MANUSCRIPT" *About* 1470 480 0 0

One of the most brilliant and beautiful surviving examples of Franco-Flemish art; the condition of the book being almost incredibly fresh and lovely. The paintings look like the work of a great artist of the Burgundo-Flemish school, but the precise locality of origin is better defined by the French dialect used in the headings (such as "Ches psalmes chi doit on dire le merquedi" and "les ymnes . . re se cangent point excepte les lichons les quelles sensieut chy apres") which is of decidedly Picard flavour, and the special veneration shown for St. Josse whose office and picture are the last in the book. This seems to belong to the region between Abbeville and Valenciennes.

The Calendar is in the same rude French as the rubrics but is very scanty. It contains S. Antonis (17 Jan.); St. Adrian (March 4); S. Walri (April 1); Sainte Pieronne (31 May); Bieutremieu (24 August); S. Bave, S. Remi (October 1); S. Denijs (Oct. 9); S. Donaes (Oct. 14); S. Eustaes (Nov. 5). These names are chiefly given as examples of orthography, but they all point to Flanders. The pictures are: 1. A lady in her oratory kneeling before the deity who supports a St. Andrew's cross, on a chequered and diapered background. She wears a green robe with crimson sleeves, and is in a green cloak lined with ermine, and having an ermine collar. Her headdress is the high construction favored at the time, and like her face is delicately painted in grisaille. 2. The Annunciation with a chequered background, the chequers formed by a red and blue pattern over the gold. 3. The Virgin and St. Elizabeth, with a landscape background. 4. The Warning to the Shepherds, a landscape background. 5. The Adoration of the Magi, a rich diapered background. 6. Presentation in the Temple, chequered backgrounds. 7. Massacre of one of the Innocents before Herod's throne, background diapered above and chequered below. 8. Flight into Egypt, a landscape background. 9. The Crucifixion, a diapered background. 10. Descent of the Holy Ghost, chequered background. 11. The Service for the Dead, a diapered background. 12. Three Souls borne to Heaven by angels, a diapered background. 13. St. Christopher, landscape background. 14. St. Katherine, diapered background. 15. St. Margaret, chequered backgrounds. 16. The Cross bearing a dead figure clothed in black, diapered background. 17. St. Antony, background landscape

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and chequered. 18. Martyrdom of St. Sebastian, chequered and landscape background. 19. St. Josse as a pilgrim, with a landscape background.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, 25s.

7 LIVRE D'HEURES *in Flemish.* T'heylich Cruys Ghetide . . Dat heylich Geest Ghetide . . Onser Vrouwen Getide . . Small 4to. ILLUMINATED MS. ON VELLUM, 190 *leaves, Gothic letter,* 20 *lines to the page;* 5 LARGE AND 60 SMALL MINIATURES, *with landscape on architectural backgrounds, and about* 60 *borders of Flemish style in which large cut flowers and fruits and insects are painted in relief mostly upon a yellow background; bound in old French red morocco extra, gilt edges* *About* 1490 500 0 0

This is a clean, bright and well preserved example of the late Flemish school of Art, with admirable borders. The following is a list of the illustrations: 1. A Crucifixion with nine figures, and a border of pale red or pink in which there are flowers, birds, and branches. The opposite page has a white initial on a yellow ground with flowers, birds, butterflies and branches, on a light maroon ground. 2 is a picture of the Descent of the Holy Ghost, with a border of roses, other flowers, and butterflies, on a yellow ground. On the opposite is a letter in gold on a reddish ground with a border of flowers and butterflies, and a grotesque figure below. 3. The Annunciation, with a border containing peacocks and other birds on a pale reddish ground. On the page opposite are figures of peacocks painted on a border of the same tint. 4. King David kneeling in his castle yard, with a border of flowers and birds in relief on a yellow background. A border of similar kind, but including insects, on the opposite page. 5. The three Quick and the three Dead in a landscape, within a border of cut flowers and butterflies in relief on a yellow ground. On the page opposite a corresponding border. Of the smaller pictures there is a Visitation, with a border on a yellow ground; a Nativity with a similar border; a Presentation with a border of flowers and birds on a light reddish ground; Circumcision with a border of peacocks on a pale reddish ground; the Adoration of the Magi, with a border of birds, fruits, and flowers on a yellow ground; the Massacre of Innocents, with a border of insects, flowers, and fruits on a yellow ground; St. Gregory's Mass without a border; the baby Christ, without a border; Angels supporting the Chalice, with a border of flowers and insects on a yellow ground; the Virgin and Child, with a similar border; the dead Christ with Mary and John, a border of flowers and a bird on a pale pink ground; St. Michael striking down the demon, a border of red and white roses with insects on a yellow ground; John Baptist with landscape, a decorative border with birds on a yellow ground; Peter and Paul, a similar border on a pale pink ground; John the Apostle, a border of roses and insects on a yellow ground; St. Andrew, a border of flowers on a dark ground; St. James, a border of flowers and insects on a yellow ground; St. Christopher, no border; St. Anthony, a border of leaves and flowers with insects on a pink ground; St. Roch, a border of daisies and wild flowers on alternate pink and yellow ground; St. Adrian with hammer and anvil, a border of flowers and butterflies on a yellow ground; St. Martin, a decorative border on a pink ground; St. Joos (Josse) as a pilgrim, a border of flowers on yellow ground, and decorative branches on a carmine ground; St. Anne and the Virgin and Child, no border; Mary Magdalen, a border of flowers

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and insects on a yellow ground; St. Catherine, a border of white and blue flowers on a dark ground; St. Barbara, no border; St. Margaret, no border; St. Apollonia, a border of birds and flowers and white decoration on a yellow ground; St. Gertrude, a border of flowers and fruit with a butterfly, a peacock and another bird, on a yellow ground; St. Lucy, a border of white flowers, green leaves, and a butterfly on a dark ground; St. Ontcommere, a border of flowers and insects on a yellow ground; St. Dympna, a border of flowers and insects on a yellow ground; St. Brigitta, a border of white roses and fern leaves with insects on a dark ground.

Thus it will be seen that we have here a beautiful example of the Flemish school with an unusually large quantity of ornamental illustration. It was executed probably somewhere in Brabant in the last decade of the fifteenth century. An inscription on the fly-leaf "A moy Eleonor Daça," was written about the year 1600.

N.B. For a facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

8 LIVRE D'HEURES (DE PARIS?) 8vo. A SUMPTUOUSLY ILLUMINATED MS. ON VELLUM, *which, from the richness of its gilding, might be called* A GOLDEN PRAYER-BOOK; 86 *leaves, written in batarde letters,* 33 *lines to the page;* 44 MINIATURES PAINTED AND GILT WITH MARVELLOUS SKILL AND SPLENDOUR, *every page encircled with a floral border on a gold ground, and having mottoes and citations written on the borders, usually in the lower margin; bound in olive morocco extra, lined with green, by Thouvenin* *About* 1490 184 0 0

One of the most magnificently illustrated books of its kind; a blaze of gold and colour from beginning to end. There is not a single spot of the surface left blank. The borders are luxurious, with delicately painted flowers on a ground which is gilt and coloured in bands. The portion of the border which occupies the lower part of the page is generally arabesque work on coloured grounds. There are 18 large pictures in the Calendar; one at the head of each month, and one at the foot of each pair of months. On the first page of the text there are three pictures (the Annunciation, Purgatory, and Hell). In front of Lauds of the Virgin, there is a picture of the Nativity. At the Matins of the Cross, a full-page design of the Worship of the Virgin, this is followed by the Adoration of the Shepherds; by an armorial emblazonment of the Heart of Christ; the Presentation of Christ in the Temple; a mother with her murdered innocent kneeling before Herod; Christ preaching among the Doctors; Christ amongst the women; a Rosary of beads amid flowers; David in gold armour bearing the slain giant's head, a full-page picture; Meeting of the Quick and the Dead, also full-page; the Almighty in majesty with various worshipping figures, also full-page; the Virgin received in Heaven; Mary the Comforter; Gauds of the Virgin; an Angel in gold armour with little souls in his arms; St. Cecilia; Peter and Paul; St. John Baptist; St. Antony; Mary Magdalen; Margaret, Catherine, and Barbara.

A striking example of that school of excessive splendour which became favoured in France towards the end of the fifteenth century.

N.B. For facsimile of one of the Miniatures see:—Quaritch's Facsimiles, N.S. part 1, price 25s.

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9 PSALTERIUM Latinum (WITH GOLDEN CAPITALS). Small 4to. FINE MS. ON VELLUM, *in an extremely regular and beautiful hand*, 20 *lines to the page, with a superb interlaced* B *at the beginning, and several large ornamental capitals in rich orange gold upon blue and green; oak boards covered with deerskin* *About* 1240 40 0 0

The B referred to above is elaborately shaped by means of interlacing lines in various colours upon a gold ground, the gold ground resting on a dark blue diaper pattern. The letters EATUS VIR are inserted in the lower compartment, but the whole page is occupied. The first of the orange-gold letters is a D on leaf 19; the next another D on leaf 31; the third a Q on leaf 41; the fourth another D on leaf 42; the fifth an S on leaf 53; the sixth an E on leaf 67; the seventh a C on leaf 80; the eighth a D on leaf 82; the ninth a D on leaf 94; the tenth another D on leaf 140. Some additions were made towards the end of the volume for the purpose of converting the book into a Primer, at the beginning of the fourteenth century, by modifying the Litany and otherwise. Where this was done is shewn by a rubric on leaf 138 "So wer da wilt einē selt⁹ sprechē vor di sundē. vnd di lcbendigē der spreche al se her na geschreben steit." We may assign the origin of the MS. to some place not far west of Cologne.

10 BIBLE, *French.* PSALTER, CANTICLES, PROVERBS, ECCLESIASTES. *Page* 1: Ci commence le psaultier dont le pmer seaume est Beatus vir . . . Beneois est li home qui ne ala mie ou conseil des felons . . *Page* 114: . . Quiconques vuelt estre sauue il est mestier devant toutez choses quil tiengne la foy catholiq⁹ . . *This is the Athanasian creed and is left unfinished on p.* 114. *Pa.* 115 *begins:* sentes. Adecertez leurs piez courent en mal et se hastent de espandre sang . . (*This is the fifteenth verse of Proverbs of which the first fourteen are wanting*) *Page* 152: . . Ci cōmāce ecclāstes. Les parolles decāstes filz de dauid roy de ihrlm. Vanite des vanitez . . *Pa.* 164: Ci finist Ecclesiastes.

Folio, FINE MS. ON VELLUM, *written in batarde letters, in double columns*, 35 *lines to the column; with* FIVE MINIATURES, *and as many illuminated borders and large initials, besides a great many other illuminated letters; parts of the miniatures* (*which were works of first rate quality*) *rubbed and damaged; red morocco, from the Ashburnham collection* *About* 1430 36 0 0

The leaf preceding the text bears the device of a lance from which waves a pennant *argent*, bearing a pattern of green leaves and blue flowers with the letter Z gules; which seems to suggest La Tour-Chatillon-Zurlauben.

11 GREGORII IX DECRETALES CUM GLOSSA. *Pa.* 1: Gregorius VIIII Eeps seruus seruorum di dilectis filiis doctoribus et scolaribus . . *Pa.* 432: . . Expliciunt decretales dni Bertrandi in prima parte z in scda . . Finito libro Referimus grām atqz laudez dno yhuxpo . Ego leonardus de groxis ciuis mutine huius (*sic*) apparatū in hāc compi-

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latioē decretalium Fideliter scripsi in xi nomine die mercurii xii intrāt Iulio I mill° CCxli. Ind⁹ xiii dno Frederico impāt Rꝯ

Folio, FINE MS. ON VELLUM, *written in quadruple columns, the inner two on each page containing the text, and the outer two the Apparatus or Gloss ; with numerous ornamental and grotesque initials, and* FIVE MINIATURES, *one to each book ; bound* *Modena*, 1241 63 0 0

An early and valuable MS. written in the very year of Pope Gregory's death. It is also interesting and important as giving the name of an unrecorded scribe and the exact date of his work.

The illustrations are: 1. The Pope enthroned receiving the book from a kneeling monk, some standing figures and architectural ornament in the blue background. On the same ground to the right of the figures the text begins in gold with GRE | G°RI | US U | IIII | To the right is a long initial F with a large grotesque bird in its extension.—2. On a ground of hard burnished gold, a prince with shaven crown receives five standing figures, who come to complain that the people do not pay the tithes. The colours are red, brown, green, and light blue.—3. A scene within a basilica; a priest elevating the host at the altar, eight figures bowing behind him, four of them tonsured and four laics.—4. A Bishop celebrating a marriage; the groom (with two men behind him) putting the ring on the finger of the bride, behind whom are two maids.—5. A prisoner, with his hands tied, with an accuser on his right and a woman on his left, is brought before a seated bishop.—A good many grotesque figures of animals are found in the pen and ink decoration, chiefly blue and red, that borders each column of the text on every page.

The second miniature is reproduced in Quaritch's Facsimiles, N.S. Part 2, price 25s.

12 GREGORII IX DECRETALES cum Glossa. *Pa*. 1: Gregorius eps Seruus seruorum di dilectis filiis . . *Pa.* 707: . . Explicit apparatus dectalium editus a bernardo cū omnib⁹ additōnib⁹ nouis ꝛ uet'ib⁹ deo gcias amen. Thoma normanno milleno scribitur anno | et ducenteno domini nouies quoꝫ deno

Folio, MS. ON VELLUM, *written in quadruple columns, the two inner columns for the text, the two outer for the gloss; with a large number of illuminated initials, and* FIVE BEAUTIFUL MINIATURES BY A FRENCH HAND OF THE UTMOST SKILL; *in boards covered with rough white leather* 1290 84 0 0

The first Miniature represents a seated Pope receiving a book from a kneeling monk behind whom two Cardinals are standing, on a chequered background. The second has four figures of three monks and a nun discussing, on a diapered background. The third has three figures, a priest preparing the chalice, and another priest expelling a woman from the chamber, on diapered grounds. The fourth is a Marriage, with five figures on a diapered ground. The fifth represents a Bishop hearing the complaint of one black monk against another.

There is a good deal of fine grotesque work in and about the illuminated initials; from which an interesting grotesque alphabet might be formed.

The first miniature is reproduced in Quaritch's Facsimiles, N.S. Part 2, price 25s.

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13 GREGORII IX DECRETALES CUM GLOSSA. Folio, FINE MS. ON VELLUM *in quadruple columns; 326 leaves, with a great number of illuminated and painted initials, but wanting the first five leaves and having, therefore, only* FOUR EXQUISITE MINIATURES *painted in delicate French style on diapered grounds; bds. covered with modern stamped pig-skin* *About* 1300 78 0 0

The Initials and the Miniatures are of purely French execution. The writing of the book itself was done in Italy about 1300. The four miniatures are: 2, Discussion of Monks and Nuns; 3, nine figures of Clerics; 4, a picture of a Marriage with nine figures; 5, a Bishop receiving a complaint, with nine figures. All are on diapered grounds. The large illuminated initials are strikingly fine work throughout the book.

14 GREGORII IX DECRETALES CUM GLOSSA. *Pa.* 1: Decretales . . *Pa.* 2: *list of contents.* *Pa.* 4: Gregorius eps seruus suorū dei dilectis filijs doctoribus et scolarib⁹ . . *Gloss:* Gregorius in huius libri principio qnq3 precipue sunt prenotanda . . *Pa.* 180: . . Explicit liber primus dec . . *Pa.* 181: . . Incip. liber ij . de iudicijs . . *Pa.* 325: . . Explicit prima pars appātus decretalium . . *Pa.* 327: Incipit liber tertius de vita et honestate clericorum . . *Pa.* 457, *at foot of the gloss:* ber nar dus. *Pa.* 460: . . Explicit liber tercius . . *Pa.* 461: . . Incip. lib. iiij de sponsalibus z mijs . . *Pa.* 510: Explicit lib. iiij. Incipit l. v. de accusatiōib⁹ . . *Pa.* 634: Explicit liber v. Textus decretalium . Et est finis . Deo gratias Amen. *At foot of the gloss:* Explicit aparatus decretatalium (*sic*) s'e ptis decretalium Deo gratias Amen . .

Roy. folio, FINE MS. ON VELLUM, *each page containing two columns of text written within two columns of gloss; with a great quantity of handsome painted initials,* THREE VERY LARGE MINIATURES AND TEN SMALL ONES, *painted by a contemporary of Giotto; in wooden boards partly covered with leather* *About* 1300-1310 85 0 0

The pictures are remarkable examples of early Italian art. They represent the first period of emancipation from the sombre colouring of the thirteenth century. Some parts of the burnished gold ground have flaked away; but the designs and figures are untouched. The first Miniature represents the Pope enthroned listening to the arguments of two ecclesiastics who kneel while they urge their cases, four assessors sitting on each side of the Pope. 2, 3. Two initials in the text below contain half-length figures. The fourth represents Christ enthroned, two angels behind Him, three seated figures on each side of Him (including Apostles), and below Him two men kneeling in prayer. The fifth is the figure of a hooded doctor enclosed in an initial. The sixth is a bishop in council receiving a roll from a kneeling monk; the seventh, below this, is a reading figure within an initial. The eighth contains thirteen figures all kneeling except the celebrant who lifts the holy bread above the altar. The ninth is a bust in an initial below. The tenth represents a wedding, the groom just placing the ring on his bride's finger, with five other figures. The eleventh is a bust in an initial below. The twelfth contains six figures and shows

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a kneeling man complaining to a higher bishop or Pope against an inferior bishop who turns away behind him. The thirteenth is the bust of a prince in the initial below.

15 LE ROMAN DE LA ROSE. Cy est le roman de la rose Ou lart damour est toute enclose . . *Pa.* 3: En ycelle saison nouuelle | Cousant mes manches a videlle | Menuois lors tous seulz esbatant | Et les oisillons escoutant . . *Pa.* 314: A me q dillec me remuasse | Ou mon vueil encor demourasse | Par grant Jolivete cueilly | La fleur du bel Rosier joly | Ainsi oy la rose vermeille | A tant fu iour et Je mesueille. | Explicit. Square small folio, MS. ON VELLUM, *written in a batarde hand in double columns*, 34 *and* 35 *lines to the column; with ornamental initials, and* 13 MINIATURE-DESIGNS *executed with pen and ink in a manner closely resembling grisaille-work; in an old parchment binding over wooden boards* *About* 1380-90 80 0 0

The first miniature was added in the seventeenth century on a leaf of vellum inserted to supply the loss of the first leaf of the MS.—Miniature No. 2 on the sixth leaf represents seven figures dancing, two blowing horns, and a tenth looking on. No. 3 is the lover doing homage to Cupid, two figures. No. 4 is the lover and the lady on leaf 29, just at the place where "comēce maistre iehan de meun dit clopinel." No. 5 Reason bidding good bye to the lover. No. 6 Faulx semblant, Jalousie, and Love. No. 7 Jean de Meun writing. No. 8 Malebouche, Abstenance, and Faulx-semblant. No. 9 Love addressing the armed Barons, six figures. No. 10 Venus in a cart drawn by doves. No. 11 Genius hearing the confession of Nature. No. 12 Genius as a bishop preaching to seven persons. No. 13 Venus setting fire to a tower in which three persons are visible.

16 VALERIUS MAXIMUS. *Pp.* 2, 3 *contain list of chapters. Pa.* 5: Valerij maximi factorum dictoꝝ q3 memorabilium ad Tiberium Cesarem liber primus Incipit . . *Pa.* 244: Explicit liber nonus Valerij maximi Deo gratias Amen.—*On the first of three fly-leaves at the end, besides other matter:* Mccccxviij fuit completus.

Small folio, FINE MS. ON VELLUM, *written in double columns*, 35 *lines to the column, with a considerable number of ornamental and illuminated letters, besides* NINE BEAUTIFUL MINIATURED INITIALS WITH HANDSOME BORDERS; *green morocco, from the Didot collection* (*Florence*) 1418 95 0 0

A bright and handsome volume from the banks of the Arno, which is probably a few years earlier than 1418, and cannot be later. The large border on the first page of text contains the arms of Popoleschi of Florence, with an in-escutcheon which represents probably the marriage of a daughter and the alliance of a new family. The first miniature represents a doctor with red hood and gown, lined with white, and having green sleeves, writing with scholars beneath him.—No. 2 a man in a green gown and brown cloak watching two doves fly apart.—No. 3 a young Doctor with bushy golden hair and a crimson gown, speaking.—No. 4 three men hammering and one ordering.—No. 5 a judge ordering prisoners to be untied, altogether six figures.—No. 6 the Death of Lucretia. No. 7 a sovereign on his throne.—No. 8 a prisoner brought before a judge, nine figures.—No. 9 four figures swimming in a bath.

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17 UGUCCIO PISANO, VOCABULARIUM. *Pa.* 1 : Principia partium libri Vgutionis . . *Pa.* 12 *contains* 153 *emblazoned escutcheons of Venetian families. Pa.* 13 : *the text begins with the words* Cum libri Vgutionis sententia maxime vtilitatis existāt . . *Lower down the Alpahabet of the book begins with* Abauus ui pater proaui . . *Page* 426 : Explicit expositio Vocabulor⁹ ex sententia Vgutionis compillatione Jacobi quondam magistri Ysaac phisici de Padua completa Clugie anno natiuitatis dni nri Yhu xꝑi Millessimo trecentessimo vicessimo quarto de mense nouembris ꝛ scripta per me Johannem ɔdam dni siluestri de luxa Veneciar⁹ originariuʒ ꝛ taruisij ciuē ꝛ completa die Martis primo mensis Februarij Mccccxxvj. In castro catari cuius castri pro serenissimo ꝛ excellentissimo ducali dno veneciar⁹ tunc fueram castelanus hunc cum librum scripsi ad honorē serenipsimi principis ꝛ excellentissimi dni mei singularissimi dni Francisci Fuscari dei grati incliti ducis Veneciaꝝ, etc.

Folio, MS. ON VELLUM, *beautifully written and having twelve decorative pages ; orange morocco, from the Ashburnham collection* 1426 25 0 0

This valuable Index to the yet unpublished Vocabularium of Uguccio, is in itself an important mediæval Latin Dictionary. It gives the explanation of nearly 30,000 words.—The compiler was Jacob son of Isaac, a Paduan physician, in 1324; and the copy was made in 1426 by Zuan, or Giovan di Silvestro di Luxa, commander of the citadel of Cattaro. The Doge Foscaro, to whom it is dedicated, was afterwards deposed.

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18 ACADEMIC CORRESPONDENCE on the Present State and Cultivation of the Arts of Painting, Sculpture, and Architecture, 1803, published by Prince Hoare, 4to., *with a plate ; sewed* 1804 0 2

19 ACADEMIC ANNALS, published by authority of the Royal Academy of Arts, 1804-5 ; collected by Prince Hoare, 4to. *sewed* 1805 0 2

20 ACADEMY NOTES, edited by H. Blackburn, Nos. 1-13, 15, 16, 17, 19, and 21, 8vo., *with upwards of* 2000 *illustrations of pictures exhibited at Burlington House ; fourteen parts bound in three vols. half calf, the rest in parts* 1875-95 1 4

21 ——— the same, Nos. 2-8, 10, 11, and 16, 8vo. *with upwards of* 1400 *illustrations ; sewed* 1876-90 0 10

22 AGRIPPA (H. C.) The Vanity of Arts and Sciences, small 8vo. *with portrait ; old calf* 1676 1 16

23 ——— the same, *without the portrait ;* sm. 8vo. *half calf* 1694 1 0

24 ALPINE JOURNAL (The) : a Record of Mountain Adventure and scientific observation by members of the ALPINE CLUB. A COMPLETE SET from the beginning in March, 1863, to 1893, inclusive ; forming vols. I—XVI, with a General Index to the first fifteen vols. ;—17 vols. 8vo. *with maps, plates, and woodcuts ; sixteen vols. in calf gilt, marbled edges, the index vol. in half calf,* VERY SCARCE 1863-93 25 0

25 **Alpine.** KING'S (S. W.) Italian Valleys of the Pennine Alps, 8vo. *plates, cloth* 1858 0 10

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ociety of Antiquaries of London:

26 ARCHÆOLOGIA; or, Miscellaneous Tracts relating to Antiquity, Vols. I—LVI, part 1, COMPLETE, with a General Index to the first fifty; 4to. *with a large number of fine plates;* UNCUT THROUGHOUT, *very scarce in this state* 1770-1898 40 0 0

27 ARCHÆOLOGIA. A Series from 1839 to 1897 inclusive, forming Vols. XXVIII—LV, with a General Index to the first fifty—29 vols. 4to. (published at £72. 8*s*), *uncut as issued* 1839-97 21 0 0

28 ARCHÆOLOGIA. A Series from 1866 to 1897, or Vols. XL—LV. 16 vols. in 32 parts, 4to. (published at £49. 6*s*), *cloth* 1866-97 10 0 0

29 ARGNANI (Fed.) il Rinascimento delle Ceramiche Maiolicate in Faenza, 2 vols. impl. 4to. *one of them consisting of forty large folding plates,* COLOURED; *and the other containing the text with plates; sd. Faenza,* 1898 4 0 0

This is a continuation of the author's former work on Le Ceramiche e Maioliche Faentine, which carried the history to the beginning of the sixteenth century. In the Rinascimento he begins with the later part of the fifteenth century, and carries his history down to the seventeenth.

"The illustrations, which occupy the second volume, are admirable, mostly drawn directly from the objects themselves and successfully executed in chromo-lithography.

"The book is eminently Faentine, written by a learned professor of that city, by whose able hand the drawings were also made, printed, illustrated, and published by a Faentine firm, it does honour in itself to the old Aemilian city. The first volume containing the printed Texts is divided into, firstly, the author's Rayione di questo secondo volume, thus implying that this work should be considered as a second volume to that published in 1889.

"To this follows a descriptive account of such pieces of wares, attributed by the author to the potteries of Faenza, as he had been able to examine in the museums and private collections of Northern Italy and Tuscany. These were especially visited by him under direction of the Minister of Public Instruction, with a view to a careful study and elucidation of the subject."—C. D. E. FORTNUM, *The Nineteenth Century,* February, 1899.

Armour:

30 ALBUM OF JACOBE, *Master Workman at the Armoury, Greenwich,* 1590, 35 *coloured plates, in facsimile, by W. Griggs, on handmade paper* in demy folio, with Monograph by VISCOUNT DILLON, F.S.A.
For Subscribers 3 3 0

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, etc.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, etc.

Special interest attaches to this MS. as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G. now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, sold last year from the Spitzer collection for £2080; Sir Henry Lee, K.G. Master of the Armoury to Queen Elizabeth and James I, now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

The reproductions will be accompanied by a short note on the MS. and brief notices of the individuals for whom the suits were made.

31 EGERTON (Hon. W.) Illustrated Handbook of Indian Arms; being a Catalogue of the Arms exhibited at the India Museum, royal 8vo. *with map, coloured and plain plates, sd. 2s 6d; cloth* 1880 0 3 6

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Armour, *continued* :— £ s. d

32 MEYRICK (S. R.) CRITICAL INQUIRY INTO ANTIENT ARMOUR, as it existed in Europe, but particularly in England, from the Norman Conquest to the Reign of Charles II, SECOND [and BEST] EDITION, CORRECTED and ENLARGED [by the Author himself, with the assistance of Literary and Antiquarian Friends (Albert Way, etc.)], 3 vols. atlas 4to., *illustrated by more than* 100 *plates,* SPLENDIDLY ILLUMINATED, *mostly in* GOLD *and* SILVER, *also a new plate of the Tournament of Locks and Keys* (pub. at £21.), *half red morocco extra, appropriately tooled* 1842 8 8 0

The first edition of this work, published in 1824, was printed without the supervision of Sir Samuel Meyrick, who always repudiated it as full of faults, especially in the colouring. Every leaf and plate of the present edition was submitted to his correction, and it was published with his entire approval.

"This most superb Archæological work is animated with numerous novelties, curious and historical disquisitions, and brilliant and recondite learning—Learning going to Court in the full rich costume of the Order of the Garter—Plates as fine as the monuments of Westminster Abbey. Really and truly the work is admirably executed, and deserves every eulogy."—*Edinb. Review.*

"While the splendour of the decorations of this work is well calculated to excite curiosity, the novel character of its contents, the very curious extracts from the rare MSS. in which it abounds, and the pleasing manner in which the author's antiquarian researches are prosecuted, will tempt many who take up the book in idleness to peruse it with care. No previous work can be compared in point of extent, arrangement, science, or utility, with the one now in question. 1st. It for the first time supplies to our Schools of Art correct and ascertained data for costume, in its noblest and most important branch—historical painting. 2nd. It affords a simple, clear, and most conclusive elucidation of a great number of passages in our great dramatic poets—aye, and in the works of those of Greece and Rome—against which commentators and scholiasts have been trying their wits for centuries. 3rd. It throws a flood of light upon the manners, usages, and sports of our ancestors, from the time of the Anglo-Saxons down to the reign of Charles the Second. And, lastly, it at once removes a vast number of idle traditions and ingenious fables, which one compiler of history, copying from another, has succeeded in transmitting through the lapse of four or five hundred years."—*Edinb. Review.*

33 MEYRICK. ENGRAVED ILLUSTRATIONS OF ANCIENT ARMS AND ARMOUR, 2 vols. atlas 4to., *with more than* 150 *very highly finished etchings of the Collection of* LLEWELYN MEYRICK *at Goodrich Court, Herefordshire; engraved by Joseph Skelton, with descriptions by Sir Samuel Rush Meyrick, half morocco,* £4. 4*s*; or *uniform with the larger work in three volumes* 1854 4 10 0

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34 SWEDISH ARMOUR AND COSTUME: A. LAGRELIUS, l'Armurie Royale, folio, 50 *photo-lithographic plates of Swedish Armour and Weapons, the text by Ossbahr, in Swedish and French, cloth* *Stockholm,* 1897 2 8 0

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